

TENNESSEE FOLKLORE SOCIETY
BULLETIN

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Tennessee Wesleyan College
Athens, Tennessee

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Volume XVI

Number 2

June, 1950

FIVE CHOICE TENNESSEE FOIK SONGS'

George W. Boswell
Peabody College

Criteria used in selecting from my collection these five songs for presentation here are representativeness, rarity, excellence, variety, traditionality, high quality of both poetry and music, and usefulness. No. 1, Child Ballad No. 226 ("Lizie Lindsay"), has not previously been published in Tennessee and indeed is very rare in America. Cecil Sharp does not print it at all. Randolph¹ has an oddly corrupted text called "New Yealand," and tunes and texts similar to mine may be found in Barry² and Cox³. The singer of this variant grew up in North Georgia but learned the ballad from an Arkansan fellow-soldier during the late war.

No. 2 is a British ballad not a part of the Child canon. Randolph's⁴ headnote is a mine of information concerning its incidences. This is the first time it is presented complete from Tennessee; Henry⁵ gives a text only, and it was sung for the Library of Congress by Sam Harmon of Maryville⁶. More often known as "The Bramble Brier," it was learned by Miss Bradley from the singing of her mother, nee Viola Cooper, of Hickman County, Tennessee.

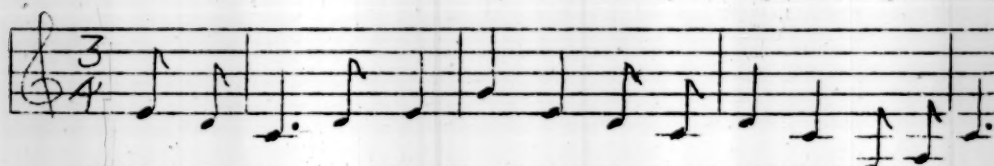
No. 3, more often called "The Cuckoo," is an example of an imported British lyric song. Not previously published in this state, it is given in fragmentary form by Sharp⁷ and in greater

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1. Vance Randolph, Ozark Folksongs (Columbia, Mo., 1946), V.1, 165.
 2. Phillips Barry et al., British Ballads from Maine (New Haven, 1929), 297. He suspects this version of only secondary tradition.
 3. Traditional Ballads Mainly from West Virginia (NSB, 1939), 36.
 4. Op. cit., 380.
 5. Folk-Songs from the Southern Highlands (New York, 1938), 161.
 6. See E. C. Kirkland, "A Check List of the Titles of Tennessee Folksongs," Journal of American Folklore, Oct.-Dec. 1946, 429.
 7. Cecil J. Sharp, English Folk-Songs from the Southern Appalachians (London, 1932), V. II, 14.

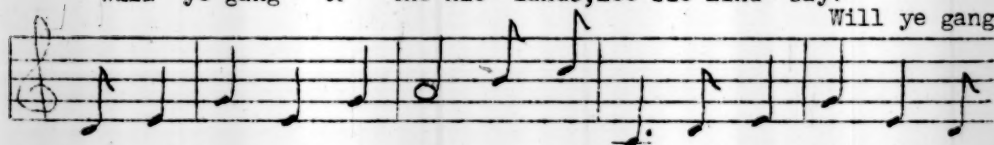
1.

LEEZIE LINDSAY

Sung by Thomas F. Staton
Nashville, Tenn., Nov. 23, 1949



"Will ye gang to the Hie-lands, Lee-zie Lind- say?"



to the Hie-lands wi' me? Will ye gang to the Hie-lands, Lee-



zie Lind- say, My bride and my dar - ling to be?"

2. "To gang to the Hielands wi' ye, sir, I dinna ken how that can be,
For I knae not the ways of the Hieland And I knae not the lad I'm gang wi'!"

3. He hae taen her up on a hilltop; He hae pointed far out o'er the sea.
"O, those isles are Lord Randall MacDonald's And his bride and his
darling ye'll be."

4. She hae taken her skirt of green satin, She hae kilted it up to the knee,
And she's off to the Hielands wi' Randall His bride and his darling to be.

* * * * *

purity and with headnote by Randolph⁸ The present variant was
picked up by the singer from her mother, Mattie E. Proffitt, born
1867 in Wilson County, Tennessee.

No. 4 is an American "Come-all-ye" ballad of very recent
years. I give it because the text has seldom enough been printed⁹
and so far as I know the tune never. Mildred Haun¹⁰ says it was
hawked about the streets of Newport on broadside sheets one week

8. Op. cit., 237.

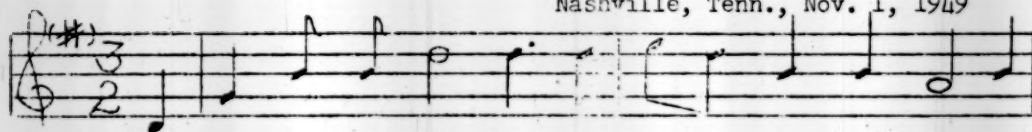
9. Once in Mellinger E. Henry, Songs Sung in the Southern Ap-
palachians (London, 1934), 82.

10. Cocke County Ballads and Songs (Vanderbilt University thesis,
1937), 203.

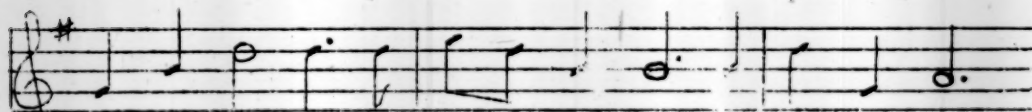
2.

THE LONESOME VALLEY

Sung by Miss Eunice B. Bradley
Nashville, Tenn., Nov. 1, 1949



There once was a rich and a weal - thy mer - chant Who



had two sons and a daugh - ter fair; There was a poor



and awk - ward boy Who came to love this la - dy



fair; Who came to love this la - dy fair.

2. While they were in the garden courting Her brother overheard their plan.
He ran and told his older brother That they must kill the servant man.

3. They persuaded him to go a-hunting. They traveled all over the hill and plain
Till at last they came to a lonesome valley, And there they did both kill
and slay.

4. As she lay in her bedroom sleeping He came and by her bedside stood,
His red, rosy cheeks now with tears o'erflowing And his body all in a gore
of blood.

5. Next morning she arose quite early. She traveled all over the hill and plain
Till at last she came to the lonesome valley, And there she found the
servant man.

6. When her brothers saw her coming They kindly asked her where she'd been.
To this request she gave no answer, But asked instead for the servant man.

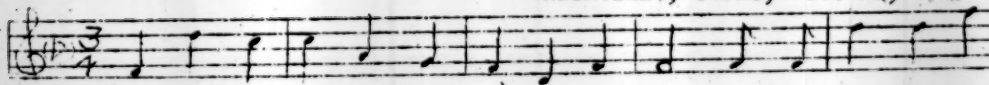
7. Her brothers looked each at the other. At last the older made reply:
"We've lost him in our game of hunting. Oh, Sister, do not weep nor cry!"

8. "Hush up, hush up, you falsifying brothers! I know you've murdered the
servant man.
You need not try to hide your murder. Upon the gallows you both shall hang!"

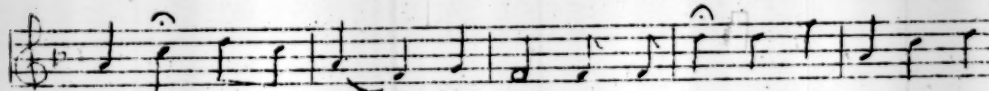
3.

SWEET WILLIE

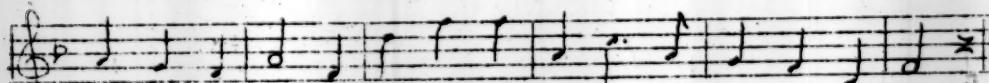
Sung by Mrs. Myrtle Carrigan
Nashville, Tenn., Oct. 14, 1949



Walk-ing and talk-ing as talk-ing goes, I to meet with sweet



Wil-lie in the mead-ow. There to meet with sweet Wil-lie as



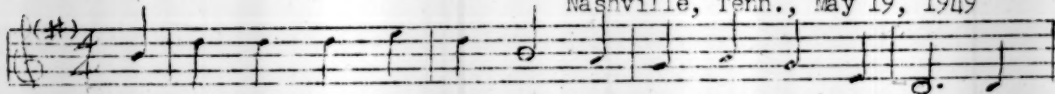
all my de-light, To walk and talk with him from morn-ing till night.

2. Meeting is a pleasure and parting is a grief;
A constant true lover is worse than a thief.
A thief can but rob you and take what you have,
But a constant true lover will mold you to the grave.
3. The grave will consume you and mold you to dust.
There ain't one man in a thousand that a poor girl can trust.
They'll court you for the pleasure, your beauty they'll praise,
But longer or shortly they will mold you to the grave.
4. The cuckoo is a pretty bird. She sings as she flies.
She brings me glad tidings and she tells me no lies.
She feeds on white flowers to make her voice clear,
And she never sings "Cuckoo" till the summer draws near.
5. Come, all ye young ladies, and listen to me:
Never place your affections on a green sycamore tree.
The leaves they'll turn yellow and the balls they'll all fall.
If you can't love him lightly don't love him at all.
6. I can love him a light love, I can love him life-long.
I can love an old sweetheart till a new one comes on.
I can hug him and kiss him and prove my mind kind,
But as soon as he leaves me I can unchange my mind.
7. Come, all ye young ladies, take warning by me:
Never place your affection on a green willow tree.
The leaves they will wither and the roots they'll run dry.
My true love has forsaken me, and I know not for why.
8. But if I am mistaken, I am not so sworn.
He's mightily mistaken if he thinks I will mourn.
I'll dress up in satin as neat as can be,
And I'll get me another sweetheart, and you will soon see.

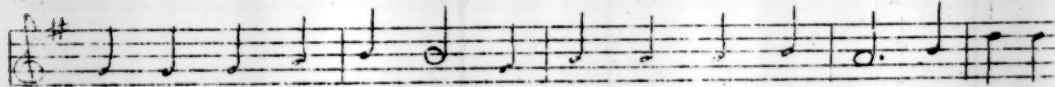
4.

THE DEATH OF FLOYD COLLINS

Sung by Mrs. William M. Jones
Nashville, Tenn., May 19, 1949



Come, all of ye young peo- ple, and lis- ten while I tell The



sto- ry of Floyd Col- lins, a lad we all knew well; His face was



fair and hand- some, his heart was true and brave; His bod- y



now lies sleep- ing in a lone- ly sand- stone cave.

2. How sad, how sad the story, it fills our eyes with tears.
Its memories now will linger for many, many years.
The broken-hearted father who tried his boy to save
Will now wipe tears of sorrow at the door of Floyd's cave.
3. "Oh, Mother, don't you worry; dear Father, don't be sad.
I'll tell you all my troubles and an awful dream I had.
I dreamed I was a prisoner, my life I could not save.
I cried, 'Oh, must I perish within this silent cave?'"
4. The rescue party gathered. They worked both night and day
To remove the mighty barrier that stood within the way.
"To rescue Floyd Collins!" it was their battle-cry;
"We'll never, no, we'll never let Floyd Collins die."
5. But on that fatal morning the sun rose in the sky.
The workers still were busy: "We'll save him by and by."
But, oh, how sad the ending; his life they could not save.
His body now lies sleeping in a lonely sandstone cave.
6. Young people, all take warning from Floyd Collins' fate
And get right with your Maker before it is too late.
It may not be a sand cave in which we find our tomb,
But at the Bar of Judgment we too must meet our doom.

* * * * *

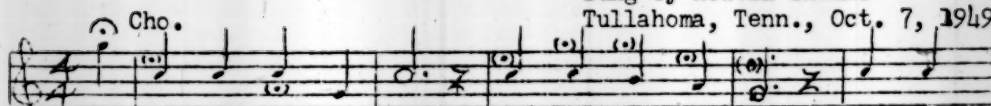
After the tragedy terminated, February 16, 1925. This piece is
out of Franklin County tradition, Mrs. Jones's memory pieced out
by the aid of a yellowed "ballet" "written by ... Hattie Mae Scott,
now in the possession of Miss Florence Mathis of Winchester.

5.

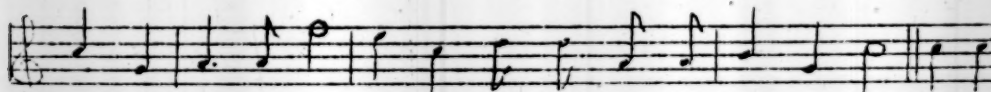
WALK, TOM WILSON

Sung by Howell Thomas

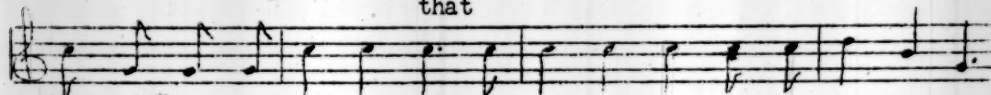
Tullahoma, Tenn., Oct. 7, 1949



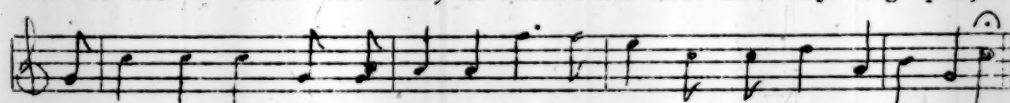
Oh, walk, Tom Wil- son, walk; Walk, Tom Wil- son, walk; Walk, Tom



Wil- son, 'saf-ter-noon, Sweep kit-chen with a brand new broom. Old Dan
that



Tuck-er was a nice old man, He washed his face in a fry- ing pan;



He combed his head with a wa-gon wheel, He died with a gum-bile on his
heel:

2. Old Dan Tucker, he went to town, One leg up and the other one down,
Riding of a goat and leading of a sheep - He won't be back till the
middle of the week.

3. I went down in old Kentucky, Never got back till I had such luck.
The girls are all as fat as mush - Every time you kiss 'em they
holler, "Oh, hush!"

4. Jay bird sitting on a swinging limb; He winked at me and I winked at him.
I took my gun down from my chin. "Now, confound you, wink again."

5. Old dog a-bow-wow standing at the gate, Smelt the meat a-frying and
said he couldn't wait.
The ducks in the mill-pond a-picking at the moss, The Devil's on the
hillside kicking like a hoss.

* * * * *

No. 5 is some sort of comic American song set to instru-
mental (fiddle or banjo) music. I find it printed nowhere and
recorded only by the Library of Congress from Ruby Hughes of
Crossville. It seems to be combined with a similar piece, "Old
Dan Tucker." Seventy-three-year-old Mr. Thomas sang it many
times at dances during his youth in Moore and Coffee Counties.

GUIDEPOSTS TO FORTUNE*
E. G. ROGERS
TENNESSEE WESLEYAN COLLEGE

Observe the following if you would invite good fortune:

1. Find a four-leaf clover.
2. Find a horseshoe - it is better when the cork is facing you.
3. Find a pin and pick it up - good luck when the point is toward you.
4. A black cat coming to your house will bring good luck - it may prevent the maids in the house from getting married.
5. Observe a bird fly up at your door.
6. Carry a buckeye in your pocket.
7. Carry a rabbit's foot in your pocket or as a charm about neck.
8. Dream of death.
9. Mount a horse from the left side.
10. Find a black ribbon.
11. Find a penny.
12. Dream of clear water.
13. Two persons approaching a post, a pole, or a tree must pass on the same side of the object.
14. Throw a pinch back over your shoulder to avoid bad luck when you have overturned the salt.
15. An itching foot means that you will walk on strange land.
16. An itching right hand presages meeting with a stranger;; the left hand, money.
17. Take up ashes only when the sun is shining.
18. Leave a buried marble for two weeks, after which when you return, you will find all your lost marbles.
19. Marry when the sun is shining and your life will be fair.
20. The appearance of a redbird indicates an unexpected visitor.
21. You will marry soon if your left shoe comes untied.
22. Get up on the right side of the bed.

* Marshall County, Tennessee, superstitions.

23. Turn right when a black cat crosses your path and you will have good luck.
24. Avoid putting your tongue in the cavity made by an extracted tooth and you will have a gold tooth.
25. Leave an extracted tooth under your pillow and you will be visited by a fairy who will leave a dime in its place.
26. You will have a new dress when a butterfly lights on any part of your clothing.
27. Place a handkerchief out in the dew on the first day of May and your sweetheart's name will be written there.
28. Shake your dress when you first see the new moon and you will soon receive a new one.
29. Find a rabbit in a graveyard at twelve o'clock midnight, cut off and keep the left-hand back foot, and you will have good luck.
30. It is good luck to put a garment on wrong side out accidentally.
31. Find two opossums in the same tree.
32. Nail or hang a horseshoe over the door, preferably with the corks down.
33. Observe a squirrel cross your path.
34. Put out a washing on New Year's Day.
35. Count new money.
36. Observe a coffee pot, teakettle, or other vessel dancing on the stove.
37. Hear a blackbird singing as you awaken.
38. Hear a hen crow.
39. A bleating sheep indicates a welcome wherever you go.
40. You will be pleased when the left eye itches.
41. Joy will follow the seeing of two crows.
42. A squirrel following you will bring good luck.
43. Observe a red or yellow bird fly to the right.
44. Observe the new moon first in a perfectly clear sky.
45. Find a horseshoe and hang it on a fence.
46. See a two-headed calf.

47. Hear a cricket in the hearth.
48. Carry the left hind foot of a rabbit killed in a graveyard on Friday and on the dark of the moon.
49. A measuring worm under your bed will write your lover's name.
50. You will be lucky when your initials spell a word.
51. Move a hoe or broom to bring good luck.
52. Dream of radishes.
53. Cook turnips and pork together.
54. See a new moon over your right shoulder.
55. Carry money until it becomes rusty.
56. Wear a penny in your shoe.
57. You will have good luck when a pair of scissors which you have dropped stick in the floor.
58. Make a cross and spit on it to balance your luck when you turn back after having started on a journey.
59. Find a horseshoe, spit on it, and throw it over the left (right) shoulder without looking back.
60. Observe a rabbit cross the road in front of you and to the left.
61. See a solid white rabbit.
62. Own a solid white cat.
63. Bite off the head of a butterfly.
64. Find a dime heads up.
65. Count the number of times it thunders.
66. A hairy-armed person will be lucky.
67. Dream of the deaf.
68. Hold money in your hand when you behold the new moon.
69. Eat a four-leaf clover which you have found.
70. Find a rusty horseshoe nail.
71. A measuring worm is measuring you for a new dress, or other garment, such as he may be crawling over when observed.

Observe the following if you would ward off evil fortune:

1. Do not bring a hoe into the house.
2. Do not bring an axe into the house.
3. Do not wear your hat in the house.
4. Do not comb your hair after dark.
5. Do not open an umbrella in the house.
6. Do not sweep the floor after dark.
7. Do not walk under a ladder.
8. It is bad luck for a black cat to cross your path.
9. It is bad luck when a dog howls while lying on its back.
10. Do not wear a new garment for the first time on Friday.
11. Do not begin a piece of work on Friday which cannot be finished on that day.
12. When a black cat, or rabbit, crosses your path, spit over your left shoulder to ward off bad luck.
13. Do not place a broom down on the straw end.
14. It is bad luck to find a rusty horseshoe, worse fortune to find only a broken piece of one.
15. Do not kill a cat (A cat has nine lives).
16. Do not put out the family washing on Christmas Eve.
17. It brings bad luck for a picture to fall from the wall.
18. Do not pull the shoe from a dead horse.
19. Do not step over a plow-beam.
20. It is bad luck to find a horseshoe when the cork is pointing away from you.
21. It brings seven, or eleven, years of bad luck to break a mirror.
22. Do not stand between two fires.
23. Avoid wearing only one shoe while walking.
24. Do not turn back once you have started upon a journey.
25. Do not observe the new moon through bushes or trees.
26. Do not have your hair cut in March.

27. A bird flying into a room brings bad luck.
28. An owl hollowing persistently at night brings bad luck.
29. Do not shoot or kill an owl.
30. Do not sneeze at the breakfast table.
31. Do not sing before breakfast.
32. Find a snail without a shell and you will marry without a home.
33. Do not touch a rattlesnake's skin.
34. Do not kill a spider.
35. A bride and groom should not visit on Friday.
36. Two persons should not make a bed together.
37. Do not walk over a grave.
38. Do not postpone a wedding.
39. Taking the broom with you when moving from one house to another will bring bad luck unless you throw the broom over the new house.
40. Do not let the clock run down. This will mean a death in the family.
41. Do not leave by a different door from that by which you entered a house.
42. Do not lose a rabbit's foot which is carried as a charm.
43. Do not lose a button from a garment.
44. Do not kill a snake on a holiday.
45. Do not step over another person's feet.
46. Avoid doing the same thing twice.
47. Do not pull a tooth at dawn.
48. Do not fail to smile when passing the salt across the table.
49. Do not sweep trash out the front door.
50. Do not marry in black.
51. Do not kill a hummingbird.
52. Do not twirl a chair in the house - turn it back as many times in the opposite direction to break the charm.
53. Do not step over a broom or a fishing pole.

54. Do not tear a wedding garment.
55. A rabbit turning back when it has started across your path will bring bad luck.
56. Do not start up a hill without going on over the top of it.
57. Do not count the numbers on the face of the clock.
58. Do not climb over a gate.
59. Do not count the stars.
60. Do not look at a new moon over your right shoulder.
61. Lovers should not stand under a dead tree.
62. Do not partially cross a bridge.
63. Do not work on the thirteenth of the month.
64. Do not go fishing with just two poles. One pole is all right.
65. It is bad luck to observe your shadow in water.
66. Do not fish after midnight.
67. Do not tell a person good-bye twice.
68. Do not look up a hollow tree.
69. Do not trim the nails on Sunday.
70. It is bad luck to dream of an ostrich.
71. Do not throw dishwater out from a window.
72. Do not enter a neighbor's house from a back door.
73. Do not drop a dishcloth.
74. Do not receive a woman visitor on Monday if avoidable.
75. Do not sweep under someone's feet.
76. Do not lay the hat on a bed.
77. Do not drop a book, nor step over one which has been dropped.
78. Knock on wood when discussing another's bad luck.
79. It is bad luck to dream of a tomb.
80. Do not enter a house after night without closing the door.
81. Do not move a cat, or a broom.

82. Dreaming of smoke indicates that you may have an enemy.
83. Do not get up from the left side of the bed.
84. Do not rock an empty rocking chair.
85. Do not take out ashes after sundown.
86. Do not burn old shingles removed from a house.
87. Do not sit on a table
88. Dreaming of rats fighting presages difficulty.
89. Do not marry on a rainy day.
90. Do not drop a comb.
91. Do not leave a chair rocking.
92. Do not dig a grave the day before one is buried.
93. Do not bite your fingernails.
94. Do not kill a toad.
95. Do not wear a new garment to a funeral.
96. Do not sing while making bread.
97. Do not walk backwards.
98. Do not go to bed singing nor sing in bed.
99. Three persons should not light cigarets from the same match.
100. Two persons should not sweep at the same time.
101. Dreaming of muddy water presages ill fortune.
102. A girl who gets her dress wet while washing will not marry.
103. Turn your back upon an ambulance passing you in the same direction which you are going.
104. Do not kiss a girl who has a fever blister.
105. Do not lose a button from a red dress.
106. Do not eat a piece of candy which was bitten by another.
107. Do not eat a meal by yourself.
108. Do not allow the lamp to burn out.

ANNOUNCEMENTS, EXCHANGES, AND COMMENTS

The December, 1949, issue of Hoosier Folklore, Volume VIII, No. 4, of folklore from Indiana and neighboring states, contains an article on "Traditional Verse from Autograph Books" by Lelah Allison. This article will be of interest to those who noted the collection by Mrs. L.L. McDowell printed in the TFS, Volume XIV, No. 2, 1949. These deal with love, marriage, and children, while others are flip-pant or crudely humorous, as

Remember Grant; remember Lee;
To heck with them; just think of me.

George W. Boswell, whose article on folksong appears in this issue, gave a lecture recently before the Nashville meeting of the Tennessee State Historical Society in which he discussed the integration of folklore and folk song in history. Attention was called to the statewide collecting of ballads and songs, and to the interest of the Tennessee Folklore Society and its publication, the Bulletin, in this effort.

Our exchange brings Volume III, No. 1, 1949, of Tlalocan (A Journal of Source Materials on the Native Cultures of Mexico). The contents are of a documentary nature followed by notes, queries, and explanations. The address is San Jacinto Museum of History, San Jacinto Monument, Texas.

The Bulletin is in receipt of Revista del Instituto Etnologico Nacional, Volume III, Entrega 1, 1947 - Bogota.

You may renew your subscription to the Bulletin, Tennessee Folklore Society, by sending your request to Dr. T.J. Farr, Tennessee Polytechnic Institute, Cookeville, Tennessee. Your renewal to the Southern Folklore Quarterly, may be sent to The Editor, Southern Folklore Quarterly, University of Florida, Gainesville, Florida.

Send your articles or contributions for publication to E.G. Rogers, Editor, Tennessee Folklore Society Bulletin, Tennessee Wesleyan College, Athens, Tennessee.

The Index issue of the TFS, Volume XV, No. 3, September, was mailed to our subscriber-membership list in lieu of the usual or regular issue - that is, the Index took the place of the third number of the four regular issues for 1949. There have been many inquiries regarding the regular issue for September saying that the September issue was not received. The Index issue was mailed out from Peabody college, Nashville, Tennessee, and was the substitute issue for that volume.

Folk Group Appears at Watkins Institute

The story of the following meeting was done by special request in the feeling that it will have unusual significance for many readers of the Bulletin. It was done by George W. Boswell at the suggestion of Professor Charles F. Bryan of Peabody College and President of the Society:

Thursday evening, April 20, was a gratifying and signal occasion for Folk Music in Tennessee. On that evening at Watkins Institute, Nashville, the regular weekly "Let's Think" forum was conducted by a panel of members of the Tennessee Folklore Society. An auditorium-full of enthusiastic music-lovers was on hand to listen to Will R. Manier, Jr., regular moderator, and his participants, who included Charles F. Bryan, Dr. George Pullen Jackson, Mrs. L. L. McDowell and Billy Jack McDowell, David Cobb, and George W. Boswell. Fifty-five minutes of the program was also broadcast over radio station WIAK.

About half the time was devoted to singing, the other half to a round table discussion of folk music in Tennessee. Mr. Bryan took the dual point of view of music educator eager to bring genuine folksongs to our children and of composer who derives the deepest satisfaction out of using folk themes in his compositions. He displayed his collection of Appalachian dulcimers and sang to dulcimer accompaniment, among other pieces, "George Buck Is Dead," "On Top of Old Smoky," and "Go Tell Aunt Dinah." Dr. Jackson emphasized the group-singing phase of folk music, especially of the revival-type white spirituals which seem to have sprung up spontaneously during the height of the camp-meeting movement, and led the entire audience and members of the panel in singing "Amazing Grace." Mrs. McDowell spoke effectively in behalf of the country dances and play-party games of Tennessee, including the traditional songs that have accompanied them for generations, and sang a number of selections for the radio audience like "The Hunting Song," "Rolla Trudum," "The Deaf Woman's Courtship," and (with Billy Jack) "My Good Old Husband."

As for Billy Jack McDowell, he stressed folk music for enjoyment, played "The Streets of Laredo" on the piano dulcimer, and brought the house down with his singing of the unique Tennessee spiritual "I Have a Mother in the Heavens." David Cobb, WSM radio announcer, summarized the status of enterprises arising out of modern commercialization of folk music and sang "The Roving Gambler" from oral tradition in his own family. George Boswell brought out the strong desirability of more collecting throughout Tennessee while there is yet time, and incidentally made several contacts with folk-singers as a result of the program. It was a pleasure to have Dr. Farr and his wife in the audience.

"Hoosier Folklore," a quarterly of Indiana and neighboring states, Volume IX, Number 1, has just reached our desk. It is printed by The Indiana Historical Bureau, Indianapolis. Subscription rates are \$2.00 per year.

BOOK REVIEWS

Duncan Emrich, It's An Old Wild West Custom, the Vanguard Press, Inc., New York, 1949, \$3.00.

The "Wild West" is rapidly becoming legendary, but it has created a mores of society and thinking which will live for a long time to come. This story is told by a man who loves the West and depicts it in an unfaltering way. Duncan Emrich's It's An Old Wild West Custom is one of the "The American Customs Series" of books and portrays that western portion of the country which lies mainly between the Rockies and the Sierra Nevadas and includes the states of Colorado, New Mexico, Arizona, Montana, Utah, Wyoming, Idaho, and Nevada. It is the land where "only the strong shall enter." It is a land of the changing and the changeless; of courageous, fun-loving, death-dealing, fast-riding, quick-shooting individuals; a land of love, hatred, and superstition; and a land where fate is fortune, truth is god, and men are men.

This is an interesting account of the lore of the land. Disputes, Indian claims, the staking of claims, ranching, mining, buffalo hunting, boom-towns, gambling, drinking, "raising Hell," dying with one's boots on...or off," talking with God, the "round-up," branding, ballad-making and singing, tall-tales, and newspaper hoaxing are among some of the highlighted interest of this book for the folklorist.

Life on the frontier very often was hard, exacting, and brutal. Places in the West were described as being "...a thousand miles from hay and grain, seventy miles from wood, fifteen miles from water, and only twelve inches from hell." And whatever the custom, legend, tradition, tall-tale, superstition, or practice of these men and women of the frontier, these were directly an indication of the life they knew and which, very often, was not to be duplicated elsewhere.

- E. G. R.

Mody C. Boatright, Folk Laughter on the American Frontier, The Macmillan Company, New York, 1949, \$3.00.

Mody C. Boatright, Associate Professor of English at the University of Texas in Austin, was born in Mitchell County, Texas. He took his Bachelor of Arts degree at West Texas State College in 1922 and his M. A. degree at the University of Texas, 1923. In 1932 he received a Ph. D. degree from the latter. Professor Boatright has become known as the author of several textbooks and as author and editor of various publications of the Texas Folklore Society, for which organization he is at present secretary and editor. His first book on the Southwest was "Tall Tales from Texas," published in Dallas by The Southwest Press. Also published in Dallas and in Austin were "From Hell to Breakfast" and "The Sky Is My Tipi". "Mexican Border Ballads and Other Lore," edited by Professor Boatright, was published in 1946.

Professor Boatright's approach to the study of frontier life and humor springs from an intimate knowledge (he says he grew up on a cattle ranch and the recreation he still enjoys most is camping out and cooking on a camp fire); it embodies a vigorous social philosophy and consistently interprets western folklore as an outgrowth of social

frontier conditions. Of "Folk Laughter on the American Frontier" the author writes that it is both anthological and analytical. Drawing upon a wide variety of sources both oral and written, it shows how the tall tale, tall talk, the popular anecdote and the common speech forms were functions of geographical and social conditions on the frontier. ... Grotesque accounts of lawlessness, the boasts of men desiring to impress the outsider with their toughness, incidents involving rustic manners, misrepresentations of natural phenomena constituted the substance of this lore. ... Politics, law, and religion were agencies through which frontier humor was disseminated. The mood of the humor was one of restrained, realistic optimism.

One of the yarns growing out of the successive grasshopper plagues concerns a farmer who left his team standing in the field while he went for a drink. The grasshoppers arrived. He rushed back to the field, but when he got there, the grasshoppers had already eaten his team and his harness and were pitching the horses' shoes to see which should have the farmer.

Ben Lucien Burman, Everywhere I Roam, Doubleday & Co., N. Y., 1949, \$3.00.

Ben Lucien Burman not only has created a classic in the portrayal of Captain Asa in Everywhere I Roam, but has brought together a collection of Americana which will be of interest to psychologist, sociologist, and folklorist alike. Leaving his cabin home in the Cumberlands, Captain Asa with his three children packed a few necessities in a trailer attached to his one-horse wagon, closed the doors of his meagre cabin behind him, and set out to find, as a neighbor warned him, "... nothing but trouble." Since his wife died, Captain Asa is trying somehow to find a haven of refuge in these disturbed times in which to rear his children and keep them at his side. His over-zealous concern intensifies his anxiety for their shielded upbringing and his own failure everywhere to recognize the reality of change.

The character of Captain Asa, of his daughters Ula and Fernie, of his son Vergil, and of the neighbors and people whom he meets upon the journey - a journey which takes him through a number of states extending southward to New Orleans, westward to Texas, and northward to St. Louis - are well drawn. At times there is, by turns, humor, satire, or drama - which are occasionally effectively combined. You meet here swamp-dwellers, gamblers, showmen, convicts, dancers, politicians, parading veterans, and revivalists. Oil fields, railroad yards, mountains, bayous, cotton fields, industrial plants, and metropolitan centers provide the background for many of these scenes of change.

Captain Asa's daughter Ula runs away with Pretty Boy who gets into plenty of trouble; his son Vergil feels the urge to become a railroader in the West; his second daughter Fernie marries a boy in Chicago whom she met in St. Louis. Captain Asa then returns alone to his mountain cabin home only to find that a great steel plant has been constructed over an area destined to disturb any peace and quiet which he might have anticipated had not the intensity of his loneliness otherwise have prevented. It takes Captain Asa a long time to discover that "If you want to live on this earth, you got to take things as they come and change with 'em. ... If they (the people) don't change, they're going to hurt themselves ... mighty bad." Finally Captain Asa can say, "What a fellow's got to do most ... is to keep from getting set in his ways."

- E. G. R.

Hodding Carter, Southern Legacy, Louisiana State University Press, Baton Rouge, 1950, \$3.00.

Hodding Carter, a Greenville, Mississippi, Pulitzer Prize editor, Louisiana born, throws a much-needed unprejudiced spotlight upon many issues which are so repeatedly misunderstood and which are as deep-rooted as the marsh grasses of the soil from which they spring.

Mr. Carter loves the Southern region and its people with an understanding which makes no effort to excuse its faults but rather to replace them through some progressive action of positive good. He believes that many of those who now show evidence of misguided zeal would as readily cooperate in some better plan for cooperative and constructive good, should only the proper leadership be found, not elsewhere, but within the region itself first of all, where progress is now beginning to be made at so many points. He reiterates that, so far as any solution of its real problems is concerned, the South needs only to be left alone. He says, "Out of inquietude the South, so long bemused in the twilight of its self-satisfaction, stirs now before the dawn."

Mr. Carter believes in the rights, privileges, and responsibilities of the Negroes of the South, whose status along with others of the tenant and share-cropping groups of the South has been misappropriated by greed and demagoguery. There are deep-rooted psychological and sociological patterns which are real, not always of the South's choosing, but which can be overcome only in constructive effort resulting from a cooperative planning for mutual good.

Mr. Carter gives us something of what he calls Southern statistics in this manner: "The material loss is great. The spiritual destruction is far greater, for discrimination has infected the white South with a moral sickness. We are plagued and dwarfed by the mental reservations which still accompany our indorsement of the Christian ethic, the democratic concept of justice, and the economic principle of full human usefulness; intentionally or unconsciously we exclude from their application almost one-third of our population. And though that one-third has suffered grievously as a result, the soul of the white South has suffered a deeper wound."

- E. G. R.

Thomas M. N. Lewis and Madeline Kneberg, Hiwassee Island, The University of Tennessee Press, Knoxville, 1946,

Hiwassee Island is the site of an archaeological and anthropological study made before inundation of a considerable portion of the Island by the Chicamauga Lake as a portion of the TVA Project. This study was begun in 1934. This island is located in Meigs County seven miles south of Dayton at the confluence of the Hiwassee with the Tennessee River.

There were three other peoples who occupied the Hiwassee preceding its occupation by the Cherokees who themselves abandoned the island in 1818. The first occupation was that of the Upper Valley Culture known as the Woodland pattern. This pattern included the phases of the Watts Barr and Candy Creek Foci. This group used

limestone instead of quartz to temper their pottery, which in turn was decorated by the use of wooden paddles. This was the "Round Grave" Culture which extended into upper Alabama. The second period was the Lower Valley Culture which extended into lower Illinois. A portion of this phase paralleled the Upper Valley since the type of pottery was also of the Woodland stamped technique. The third group was the Middle Valley Aspect where the villages spread out less compactly and where the pottery was more variegated, indicating a longer separation from other groups. The Middle Valley villages buried their dead in mounds. Marine shell ornaments are characteristic of studies of the Gulf Coast. A closeness to the other cultures of the regions of the South is indicated.

Connected with these were the Creek and Dallas Cultures before the presence of the Cherokees was detected in 1540, where the Yuchi and Creeks were found living along the banks of the Upper Hiwassee. The Cherokees were living at what is now Charleston by 1540. The Terminal date of the Creeks was about 1715. From these latter dates the study becomes historical as well as archaeological.

Briefly, then, the remainder of this study is an account of the procedure in a breakdown of the techniques involved, with tables, charts, diagrams, and the numerous plates indicating the progress of the effort at these many points. Such minute details as the structural aspects of village construction, of weaving, and of the making of pottery are not only described but amply illustrated with plates. An approximate third part of the book allows space for these illustrations.

Unlike the Choctaws who wore their hair long, the dwellers of Hiwassee had "very naked, or bare heads." It was among the Cherokees on this same island that Sam Houston dwelt for a time after having been adopted into their tribe.

- E. G. R.

Lewis E. Atherton, The Southern Country Store, 1800-1860, Louisiana State Press, Baton Rouge, 1949, \$3.50.

The Southern Country Store in its relationships to the planter system and to the farmer is presented here in a way so as to show the many important economic elements of the Southern system of economy even before the Civil War, as well as the manner in which these elements were brought into prominence after the war.

While it is true that the institution of the country store did much for the planter in finding and promoting markets, in establishing credit, and in facilitating transportation in areas where staple markets were to be promoted, Mr. Atherton emphasizes also the very significant part which the small farmer had in the real economy of the South. There were many such small farmers spread throughout the same areas where the planter groups were suspected of being predominant, so that the country store became the continuously sustaining source of help for the small farmer as well as the seasonal and periodic support of the planter. Barter was mostly the medium of exchange since money was scarce. There were few or no banks. Loans advanced for the price of tools, seeds, staple foods, and even for the purchase of slaves were common. The were made against the prospect of the sale of crops such as cotton, tobacco, or indigo. Certain of these stores assumed roles as credit, commission, and marketing agencies in contact with seaport towns and with foreign markets. The author is of the opinion that although the South could not have devel-

oped without this or some comparable institution, the southern country store may have been a strong factor in sustaining a one-crop staple economy for so long. The store tried to render a service in keeping with the needs of the area which it served in each of its functions - as a source of goods, as a marketing agent for crops, and as a source of credit. The policy and organization of the country store depended upon its primary function in the community, but as a social institution it likewise made its impression in a most significant manner.

"Evidence indicates that the South wanted merchants and respected the occupation. ... Merchant princes moved in the same company with lawyer-statesmen and wealthy planters" in their social intercourses.

- E. G. R.

Guy Howard, Give Me Thy Vineyard, Zondervan Publishing House, Grand Rapids, Michigan, 1949, \$3.00.

Many readers will remember Guy Howard as the author of The Walking Preacher of the Ozarks, and will find delight again in this powerful novel of the Ozarks, which was the Zondervan \$10,000 International Fiction Contest prize winner.

Give Me Thy Vineyard is the story of a young man of the Ozarks, Hiram Jackson, whose strength of the hills is dramatically and tragically challenged by the coming of the United Electric Company whose proffered check for his small farm brought the crack of a rifle which sent a company representative to his death and young Hiram to the hills as the hunted criminal and refugee from incarceration for a crime which he had not committed. During the five years of Hiram's hideout in a cave among the hills, his love for Rose Gurney brought hope and kept his spirit from being broken until a stranger who came into the community as teacher and as the shepherd of their spiritual lives, made the discovery which cleared Hiram from these accusations of crime and brought happiness to many dwellers among the hills.

This is a powerful story of suspense and struggle which presents drama of the highest type since the author's motivation is always justice, honor, and faith in God. The story is never propagandic since no effort ever is made to promote or to shield wrong thought or action upon the part of any faction or group. The local color emphasis will be significant to all lovers. First of all the author has achieved a superb blend of the "Christian philosophy and art." The love of music, the quaint humor of the hills, the observance of such practice as the chivaree are commonly portrayed as local color. The stopping of the clock and the draping of a mirror in death are observed. And yet one of the finest strokes of art adds deftness to the story in the awareness always that one must share by attrition the thing which he loves - the beauty of the hills to those who dwell among them.

-- E. G. R.

E. Merton Coulter, The Confederate States of America 1861 - 1865, Louisiana State University Press, Baton Rouge, 1950, \$7.00.

"The Confederate States of America 1861 - 1865" by E. Merton Coulter is Volume Seven in A History of the South which is to appear in a ten-volume set of which this is the fourth printed volume. This comprehensive study of the South is being published by Louisiana

State University Press and The Littlefield Fund for Southern History of The University of Texas.

This volume, as will the entire set, be of interest to historians and to sociologists as well as to all students of unbiased history desiring an accurate and vivid portrayal of the background of southern life. Instead of the usual presentation of campaigns and generals connected with pertinent episodes of history, the many factors which had to do with the ultimate outcome of action and reaction of the Confederate States are relatively weighed against the complex panorama of this momentous period. Southern and national economy, problems and difficulties of secession, material and military resources, foreign diplomatic and trade relations, finances both of the war and of an economy at home, problems of labor and of steadily rising prices, difficulties of manufacture and of transportation, political dissensions, spirit, morale, and decadent morals - these are given their respective emphases and bearing upon the total outcome of this eventful period. The chapters on "The Fine Arts and the Press," and "Literature, Education, and Religion," will have peculiar and special interest for the historian.

The southern economy failed, the thin gray lines grew thinner, communications went to pieces, but Why did the Confederacy fail? "The forces leading to defeat were many...but the people did not will hard enough and long enough to win. ...It was not the last dollar nor the last soldier but the last ounce of will power or morale...they lost this weapon, and, therefore, the war."

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